STALKE OUT OF SPACE

Thomas Bang

New works

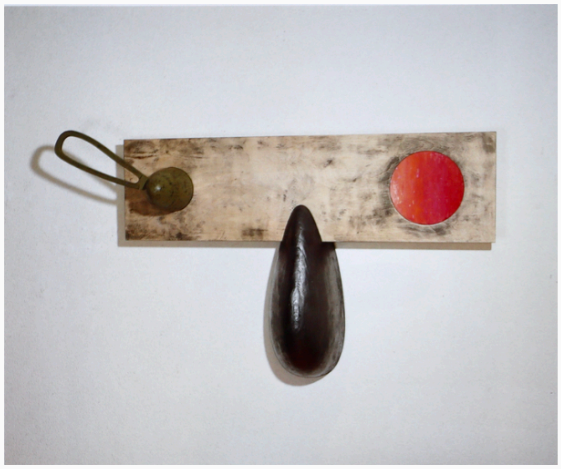
Stalke Galleri, Vesterbrogade 15A, Copenhagen

to 10.11.1990

Thomas Bang's second exhibition at Stalke Galleri in 1990 was reviewed by Ole Nørlyng in Berlingske Tidende. In the article, Nørlyng described Bang's wall-based works as complex sculptural constructions operating between functional references, architectural form, and open-ended narrative. The works were understood as signals and scenographic elements that activate the exhibition space and invite the viewer's own associative interpretations.

The exhibition was also reviewed by Ingrid Fischer Jonge in Kristeligt Dagblad, where attention was directed toward Bang's use of paradox, suggestion, and storytelling. The works were described as spatial sequences in which sculpture and image merge, engaging the viewer in a dynamic interplay between material, symbolism, and narrative structure.

Taken together, the exhibition was seen as a significant development of Thomas Bang's practice, emphasizing the active role of the artwork within the exhibition space rather than its existence as an isolated object.



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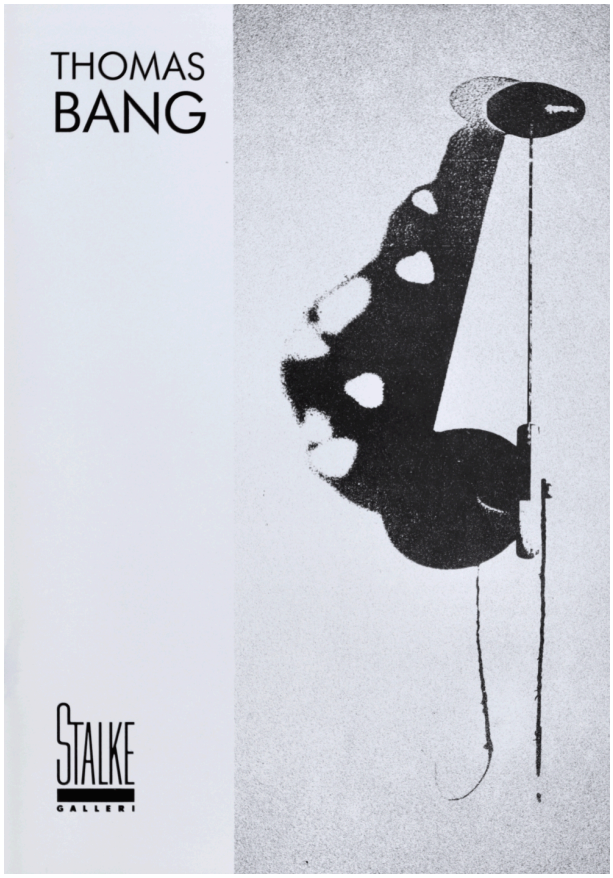

Thomaa Bang, New Wall works 1990, Stalke Galleri. Produced by North Information in collaboration with Stalke Edition

Catalogue text

The exhibition catalogue is accompanied by an extensive essay by Peter S. Meyer, which situates Thomas Bang's sculptures within a broader theoretical and spatial framework. Meyer focuses on the encounter between body, space, and object, emphasizing that Bang's works cannot be understood in isolation but emerge through the viewer's movement and experience within the room.

The essay highlights Bang's use of fragments, camouflage, and displacement, drawing on both sculptural traditions and more recent debates on materiality, minimalism, and sign systems. The sculptures appear as open structures in which meaning is not fixed but develops through association, duration, and spatial interaction.

Peter S. Meyer further points to the tension in Bang's work between the concrete and the narrative: materials and forms carry traces of former functions and histories, yet are reconfigured in ways that resist closure. In this sense, the sculptures function not merely as objects, but as active participants in an ongoing discourse on space, language, and perception.